



# Questions Booklet

*June 1997*



# *English 33*

## *Part B: Reading*

## *Grade 12 Diploma Examination*

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June 1997

## English 33 Part B: Reading Questions Booklet

Grade 12 Diploma Examination

### *Description*

**Part B: Reading** contributes 50% of the total English 33 Diploma Examination mark.

There are 70 questions in the Questions Booklet and 8 reading selections in the Readings Booklet.

*Time: 2 hours. You may take an additional 1/2 hour to complete the examination.*

### *Instructions*

- Be sure that you have an English 33 Questions Booklet **and** an English 33 Readings Booklet.
- You may **not** use a dictionary, thesaurus, or other reference materials.
- On the answer sheet provided, use **only** an **HB** pencil to mark the correct or best answer for each question. Fill in the circle that corresponds to your answer. For example:


Which month has 31 days?

- A. February
- B. April
- C. November
- D. December

Answer Sheet

(A) (B) (C) ●

- Do not fold the answer sheet.
- Mark only one answer for each question.
- If you change an answer, erase your first mark completely.
- Answer all questions.



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**I. Read “Jezebel Jessie” on pages 1 to 3 of your Readings Booklet and answer questions 1 to 8.**

1. The context of the story suggests that the word “Jezebel” in the title is an appropriate name for a cow that is
  - A. aged
  - B. pitiful
  - C. foolish
  - D. wicked
  
2. The father’s cheerful attitude toward the morning chores is **most directly** reflected in
  - A. “‘I think it’s time you started some regular work around here’ ” (lines 12–13)
  - B. “‘When you get the feel of it there’s nothing to compare with the satisfaction of hard work’ ” (lines 32–33)
  - C. “Father went on as if nothing was happening at all” (line 47)
  - D. “‘Here boy,’ said my father, ‘Let me show you’ ” (line 54)
  
3. The word “vagaries” (line 64) refers to Jessie’s
  - A. sensitive nature
  - B. physical features
  - C. extreme curiosity
  - D. unpredictable behaviour
  
4. The narrator’s attempts to persuade his father to get rid of Jessie are foiled by
  - A. his father’s cruelty
  - B. his mother’s apathy
  - C. the cow’s change in habits
  - D. the family’s economic need

*Continued*



5. When the mother says “ ‘Your prayers have been answered. Jessie got in the new corn patch this morning’ ” (lines 79 to 80), her tone conveys
- A. uncertainty
  - B. amusement
  - C. concern
  - D. anger
6. The father reveals some sympathy for his son by
- A. giving him the best milking stool
  - B. assigning him some regular work
  - C. lighting a fire to warm the house
  - D. interrupting a household scuffle
7. The **most significant** irony in this selection is that
- A. the father interrupts the narrator when he is having fun
  - B. the father finally gives the narrator an easy cow to milk
  - C. in the end, the narrator changes the way he feels about Jessie
  - D. in the beginning, the narrator thinks that his parents are planning gifts
8. Which of the following is the **best** statement of the main idea of this selection?
- A. Fathers may involve their sons in tasks simply to avoid doing unpleasant work themselves.
  - B. People who grow to meet a challenge may find that they have developed new perspectives.
  - C. While children see only the pleasure of gifts and play, parents see the advantages behind work.
  - D. From their experience, parents should sense the right time to make children face the hardships of life.

**II. Read “For Musia’s Grandchildren” on page 4 of your Readings Booklet and answer questions 9 to 16.**

9. In lines 5 to 7, the poet expresses the concern that Musia’s grandchildren will view the “yellowing photographs” with
- A. envy
  - B. fondness
  - C. disrespect
  - D. enthusiasm
10. The “one boon” begged by the poet (line 24) is to
- A. admire Musia
  - B. rebuke Musia
  - C. expose Musia
  - D. forgive Musia
11. In lines 28 to 30, the words “mischief” and “appetite” are important because they suggest Musia’s
- A. unkind habits
  - B. cruel behaviour
  - C. childlike nature
  - D. spirited personality
12. The images “yellowing photographs” (line 5), “dear frail body” (line 10), “mottled by age” (line 15), and “grey ringlet” (line 16) are similar in that they all
- A. suggest the strength of family bonds
  - B. indicate the effects of the passage of time
  - C. emphasize the poet’s ambivalence toward Musia
  - D. reflect the grandchildren’s apathy concerning Musia

*Continued*

13. The poet comments ironically about the connections across generations in
- A. “from yellowing photographs / spread out on table and sofa” (lines 5–6)
  - B. “When arrogant / with the lovely grace you gave their flesh / they regard your dear frail body pityingly” (lines 8–10)
  - C. “I want them suddenly / to see you as I saw you” (lines 17–18)
  - D. “begged but one boon / in this world of mournful beasts” (lines 24–25)
14. The poet’s purpose is revealed **most completely** in
- A. “I write this poem / for your grandchildren” (lines 1–2)
  - B. “those hands / that I have kissed a thousand times” (lines 13–14)
  - C. “I want them suddenly / to see you as I saw you” (lines 17–18)
  - D. “tell them / that I, a crazed poet all his days” (lines 20–21)
15. The mood of the poem takes on a darker shade when the poet states
- A. “those hands / that I have kissed a thousand times” (lines 13–14)
  - B. “beautiful as the first bird at dawn” (line 19)
  - C. “who made woman / his ceaseless study and delight” (lines 22–23)
  - D. “in this world of mournful beasts / that are almost human” (lines 25–26)
16. The poet’s attitude toward Musia is **primarily** one of
- A. pity
  - B. rejection
  - C. adoration
  - D. encouragement



**III. Read the excerpt from *Breaker Morant* on pages 5 to 9 of your Readings Booklet and answer questions 17 to 26.**

17. In context, when Major Thomas says “I crave the Court’s indulgence” (line 7), the word “indulgence” means
- A. pity
  - B. order
  - C. freedom
  - D. cooperation
18. The word “defunct” (line 16) is similar in meaning to the word
- A. disbanded
  - B. influential
  - C. incompetent
  - D. distinguished
19. In lines 41 to 56, Major Thomas attempts to establish a defence based on
- A. self-defence
  - B. angry retaliation
  - C. temporary insanity
  - D. military disobedience
20. The fact that Lt. Morant did *not* shoot prisoners prior to Captain Hunt’s death (lines 58 to 60), but did so afterwards, suggests that he was motivated by
- A. fear
  - B. revenge
  - C. peer pressure
  - D. obedience to his superiors

*Continued*

21. Major Thomas' question, "You disobeyed orders, then?" (line 61), refers to the order to
- A. "depart from the schedule of witnesses" (lines 4–5)
  - B. "help defend this Garrison" (line 25)
  - C. "take no prisoners" (line 77)
  - D. "Restrain yourself Lieutenant" (line 97)
22. In lines 83 and 84, Major Bolton adopts a tone of voice that is
- A. sarcastic
  - B. sympathetic
  - C. encouraging
  - D. commanding
23. When Lt. Morant says that the courts martial that he conducted "weren't quite so handsome" (line 90), he means that they were *less*
- A. formal
  - B. honest
  - C. fearful
  - D. exciting
24. The stage direction, "MORANT *moves slowly back to witness stand. He is a defeated man now*" (lines 124 to 125), indicates Morant's realization that
- A. he is guilty of murder
  - B. his situation is hopeless
  - C. he has been made to look like a fool
  - D. his co-defendants have been using him

*Continued*

25. That the trial is unfair is suggested metaphorically in
- A. “I expected a straight gallop from you. If that’s the way you want to ride, alright!” (lines 85–86)
  - B. “That’s right! No quarter given, no quarter asked for!” (line 105)
  - C. “It was irregulars fighting irregulars” (line 107)
  - D. “You’ve avoided the issue for too long” (line 136)
26. The quotation that **most clearly** captures the irony of high-ranking officers being protected from the realities of war is
- A. “Major Thomas, we all had a trying night last night . . .” (line 30)
  - B. “We were out fighting Boers in the bush—on the Veldt—not sitting comfortably behind barbed wire” (lines 90–92)
  - C. “We, the Carbineers, were put out into one of the wildest parts of South Africa for one reason, to kill the enemy the way they had been killing us” (lines 101–103)
  - D. “I must remind you that you are still wearing the King’s uniform” (lines 123–124)



IV. Read the excerpt from *Ring of Bright Water* on pages 10 to 13 of your Readings Booklet and answer questions 27 to 35.

27. The sound of the water in motion is **most vividly** captured by the onomatopoeia in
- A. “shooting up and down” (line 7)
  - B. “slosh and splash” (line 8)
  - C. “on the move” (line 12)
  - D. “achieved the full flow” (line 20)
28. Mijbil displays the “principal otter characteristic of perpetual play” (lines 28 to 29) after he has
- A. developed trust in the writer
  - B. become fit following exercise
  - C. lost interest in eating and sleeping
  - D. become less dependent upon the writer
29. The word “unequivocally” in line 67 means
- A. inconceivably
  - B. undoubtedly
  - C. implausibly
  - D. vaguely
30. Mijbil tears the zinc lining to shreds (line 107) because he is
- A. searching for food
  - B. searching for his favourite toys
  - C. panic-stricken at being confined
  - D. uncomfortable because of the lack of air

*Continued*

31. Mijbil's destruction of the lining of his box (lines 107 to 109) is foreshadowed in the phrase
- A. "there was then no other line to London" (lines 85–86)
  - B. "this box must be personal luggage" (line 89)
  - C. "to be carried on the floor at my feet" (lines 89–90)
  - D. "it appeared to my inexperienced eye as nearly ideal as could be contrived" (lines 96–97)
32. The effect of the writer's use of parallelism in lines 117 to 119 is **primarily** to
- A. give an impression of the Iraqi countryside
  - B. indicate his feelings about Mij's experience in the box
  - C. give a concise but vivid description of his ride to the airport
  - D. indicate his displeasure with the skills of the driver of the car
33. Mijbil's characteristic that contributes **most** to the complications of the journey is his
- A. playfulness
  - B. dexterity
  - C. curiosity
  - D. strength
34. In the final paragraph, the writer suggests that the prospect of the coming journey causes him to feel **mainly**
- A. apprehensive
  - B. disillusioned
  - C. distrustful
  - D. resentful
35. The writer's attitude toward Mijbil is **mainly** one of
- A. affection
  - B. tolerance
  - C. impatience
  - D. acceptance

V. Read the excerpt from *Return to Ghana* on pages 14 to 17 of your Readings Booklet and answer questions 36 to 44.

36. The sense of watchfulness created in lines 1 to 9 has the function of
- A. raising the reader's interest
  - B. establishing the writer's style
  - C. preparing the writer's argument
  - D. appealing to the reader's sympathy
37. Suspense and tension are created **most effectively** by the statement
- A. "In the African savanna all things must come to water, and so we crouch, watching, at the water hole's edge" (lines 1–4)
  - B. "Suddenly the birds, the insects, the very air is still" (lines 10–11)
  - C. "And death comes, a flaxen streak from the long grass" (lines 12–14)
  - D. "Egrets fill the air as kob and lion collide" (lines 14–15)
38. The writer suggests that "the part that holds you" (lines 22 to 23) is the way that nature
- A. alters its laws
  - B. reflects humanity
  - C. unifies elegance and destruction
  - D. isolates the habitats of people and wildlife
39. The writer goes to Ghana the first time (lines 25 to 42) **mainly** because he
- A. wants to feel at home somewhere
  - B. desires the quiet of a place uninhabited by humans
  - C. needs to put his knowledge of wildlife into practice
  - D. believes that his need for new experiences will be fulfilled

*Continued*



40. The writer's "trepidation" (line 89) in boarding the plane to return to Ghana refers to his feeling of
- A. guilt
  - B. anxiety
  - C. bitterness
  - D. inadequacy
41. In the context of lines 128 to 137, the writer's observation, "Then a dozen kob came to water below us, and far off in the savanna an elephant trumpeted" (lines 134 to 137), is significant because it shows that there is
- A. always a threat of violent death
  - B. a risk of losing wildlife to poachers
  - C. still hope that animals can be protected
  - D. a need to keep civilization away from the park
42. For Ofori, Mole Park is a "triumph" (line 138) because
- A. many tourists come to visit his park
  - B. poachers stay out because they fear him
  - C. his work has received worldwide recognition
  - D. the park has succeeded in the midst of Ghana's decline
43. The **main** reason for the depletion of wild land in Africa is that
- A. a war made much of the land unusable
  - B. civilization brought roads and vehicles
  - C. a weakened economy caused the people to turn to farming
  - D. rapid population growth increased the need for productive land
44. The writer's attitude toward the future of Ghana's wilderness is
- A. keenly resentful
  - B. heedlessly accepting
  - C. cautiously optimistic
  - D. essentially indifferent

**VI. Read Robin’s report and revisions on pages 18 and 19 of your Readings Booklet and answer questions 45 to 51.**

- 45.** Robin adds the words “as a game warden” to paragraph 1 in order to
- A.** provide a contrast
  - B.** add essential detail
  - C.** establish the main idea
  - D.** use figurative language
- 46.** In paragraph 1, Robin changes “forests” to “savanna” and “things” to “lessons” in order to
- A.** use figures of speech
  - B.** reduce the formality of style
  - C.** add greater precision of meaning
  - D.** create more straightforward sentence structures
- 47.** In paragraph 1, Robin should place a comma between
- A.** “Jamieson” and “a” (sentence three)
  - B.** “B.C.” and “who” (sentence three)
  - C.** “animals” and “when” (sentence three)
  - D.** “tells” and “about” (sentence four)
- 48.** In paragraph 2, Robin’s addition of the sentence “Maybe you’ve had an experience like mine” serves to
- A.** involve her audience
  - B.** increase the emphasis
  - C.** maintain a formal tone
  - D.** add support for an idea

*Continued*

49. In order to be correct regarding the use of the apostrophe in paragraph 2, Robin needs to make a change to the word
- A. “you’ve” (paragraph 2, sentence two)
  - B. “years” (paragraph 2, sentence five)
  - C. “grandparents” (paragraph 2, sentence five)
  - D. “weren’t” (paragraph 2, sentence nine)
50. In paragraph 3, Robin moves the sentence “The human population had doubled” in order to
- A. group related ideas
  - B. add sentence variety
  - C. remove a redundancy
  - D. create an understatement
51. Robin adds a short final sentence to paragraph 6 in order to provide
- A. contrast
  - B. emphasis
  - C. repetition
  - D. clarification



**VII. Read “Roads to Buffalo Lake” on pages 20 and 21 of your Readings Booklet and answer questions 52 to 58.**

- 52.** The contrasting images in lines 1 to 7 are paralleled by the contrasting images in
- A. “glint of waves / on distant sandbars” (lines 16–17)
  - B. “fragrant with balm-of-gilead / weaving through trail mazes” (lines 19–20)
  - C. “had stalked buffalo / coming to water” (lines 31–32)
  - D. “through hot backwater pools / to the cool of waves” (lines 38–39)
- 53.** The words “sandy streets sucking” (lines 4 to 5) act as an example of
- A. alliteration
  - B. allusion
  - C. simile
  - D. irony
- 54.** The speaker effectively uses figurative language to suggest the discomfort of travelling in
- A. “Hot always hot in Mirror” (line 1)
  - B. “Old Chevvie bucking” (line 13)
  - C. “glint of waves” (line 16)
  - D. “seeking Bar Harbour Beach” (line 22)
- 55.** In lines 6 and 7, the speaker suggests a desire to
- A. leave home
  - B. travel the road
  - C. cut down trees
  - D. escape the heat
- 56.** The significance of the meaning of the title “Roads to Buffalo Lake” is **best** reflected in
- A. “ruts at corners” (line 3)
  - B. “first high hill” (line 14)
  - C. “seeking Bar Harbour Beach” (line 22)
  - D. “my father loved new trails” (line 26)

*Continued*

57. The poet's placement of "but" in lines 6 and 23 has the effect of signalling
- A. foreshadowing
  - B. symbolism
  - C. contrast
  - D. irony
58. The question "*Where's the lake?*" (line 34) indicates **primarily** the children's
- A. ignorance
  - B. impatience
  - C. exhaustion
  - D. impertinence

**VIII. Read “The Fatalist” on pages 22 to 26 of your Readings Booklet and answer questions 59 to 70.**

59. A fatalist is someone who
- A. believes that many important happenings are accidental
  - B. regrets the fact that some people are luckier than others
  - C. recognizes the importance of accepting a challenge
  - D. believes that all things are predestined
60. In the context of the story, the phrase “‘every trifle’ ” (line 27) means every
- A. insignificant detail
  - B. important issue
  - C. personal belief
  - D. foolish idea
61. In the story that the secretary tells, Lermontov’s book, *A Hero of Our Time* (line 50), appears to serve **primarily** as a
- A. motivating force
  - B. political distraction
  - C. foreshadowing of tragedy
  - D. challenge to play Russian roulette
62. The strength of the impact that the Fatalist had on the townspeople is **best** indicated by
- A. “‘It had been destined that he come to our town, though it appeared accidental’ ” (lines 30–31)
  - B. “‘“The way it is written in the books of fate, that’s how it has to be” ’” (line 37)
  - C. “‘A new word was added to the town’s vocabulary’ ” (line 41)
  - D. “‘Benjamin himself said that this wasn’t a thing that could be decided by logic’ ” (lines 45–46)

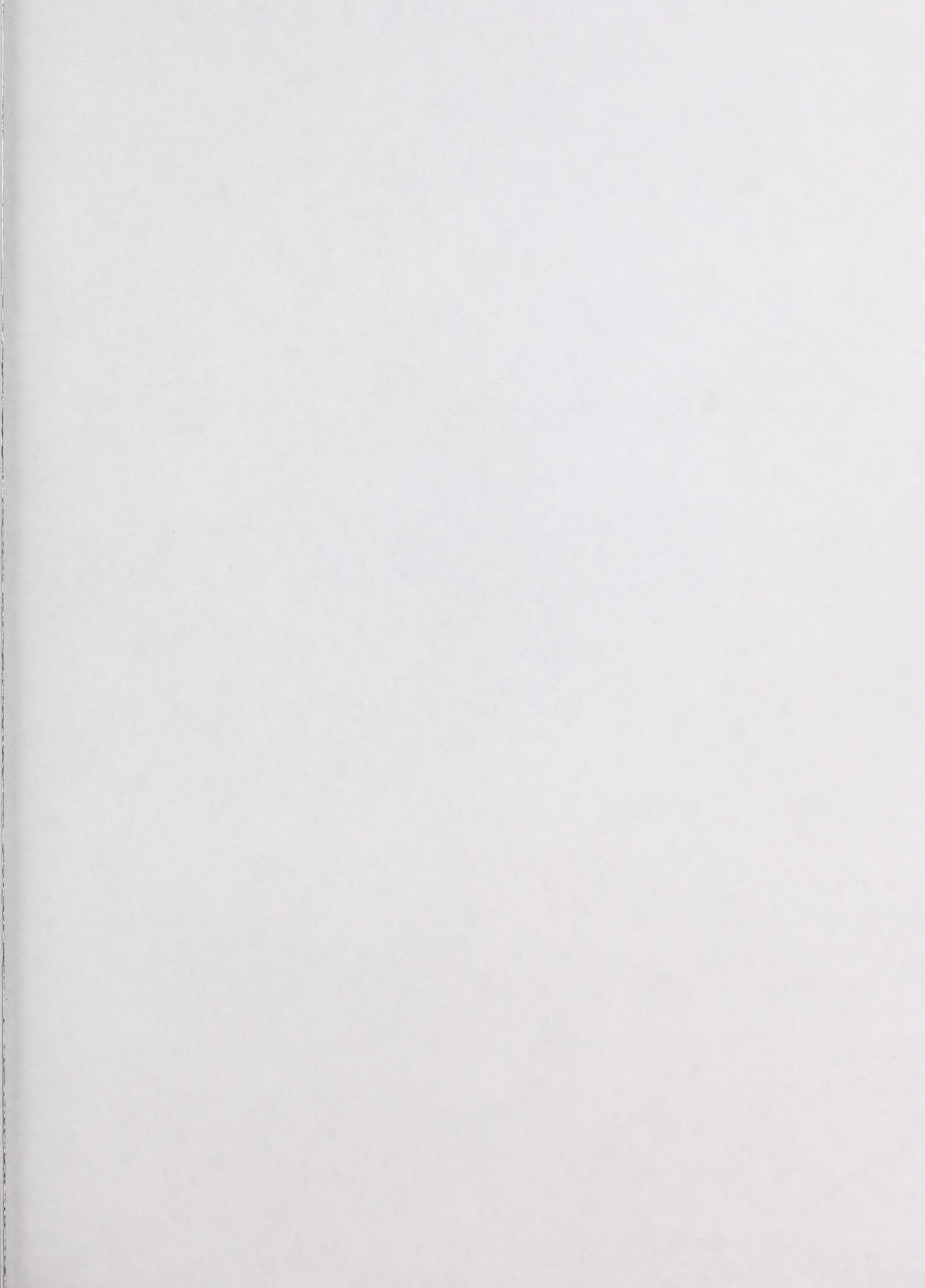
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63. The **best** example of “‘what the Germans call *schlagfertig*’” (line 59) is
- A. “‘‘It’s fated that I should tell you that you’re an idiot’’” (line 66)
  - B. “‘‘I am to be Ozer Rubinstein’s, not yours’’” (lines 73–74)
  - C. “‘‘I have a game for you that’s even more dangerous’’” (lines 77–78)
  - D. “‘‘If it’s fated that you live, you will live and have nothing to fear’’” (lines 82–83)
64. When the fatalist says “‘‘You want that fellow from Hrubieszow at any price’’” (line 126), the “price” he refers to is Heyele’s
- A. wealth
  - B. beauty
  - C. honour
  - D. happiness
65. The Fatalist turns the tables on Heyele when he says
- A. “‘‘Heyele, it’s fated that you marry me, and since that is so, why delay the inevitable?’’” (lines 63–64)
  - B. “‘‘If Heyele is to be mine, she will be mine’’” (lines 72–73)
  - C. “‘‘This, like Russian roulette, is a game, and a game requires another participant who must risk something, too’’” (lines 87–88)
  - D. “‘‘If you try to force me back at the last minute, the game is over’’” (lines 131–132)
66. Considering Heyele’s reaction, as related by the secretary (lines 148 to 151), the reader assumes that Heyele marries Benjamin Schwartz because
- A. she has made a sacred vow
  - B. she realizes that she cares for him
  - C. he has heroically risked his life for her
  - D. he is more courageous than Ozer Rubinstein

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67. The secretary's comment, " 'Not for Heyele' " (line 164), **most likely** reflects his earlier comment,
- A. " 'a pretty girl' " (line 55)
  - B. " 'a daughter of a wealthy man' " (line 56)
  - C. " 'Heyele was choosy' " (line 58)
  - D. " 'She had a sharp tongue' " (lines 58–59)
68. That the secretary is *not* himself a fatalist is directly indicated when he says
- A. " 'Everyone here knows what a fatalist is, even the beadle of the synagogue and the poorhouse attendant' " (lines 42–43)
  - B. " 'We assumed that after that evening the crowd would get tired of these discussions and turn back to the real problems of our time' " (lines 44–45)
  - C. " 'We all promised to keep the matter secret because if the older people had found out about it there would have been a terrible fuss' " (lines 100–101)
  - D. " 'No. I wouldn't make such a bet even if you offered me all the fortunes in the world' " (lines 159–160)
69. The ironic twist in the story is indicated by
- A. " 'She married him?' " (line 154)
  - B. " 'I guess the engineer managed to halt the train in time' " (line 156)
  - C. " 'Is he still a fatalist?' " (line 161)
  - D. " 'Not for Heyele' " (line 164)
70. The secretary's concluding remark (line 164) suggests that the Fatalist has accepted his destiny
- A. smugly
  - B. regretfully
  - C. nonchalantly
  - D. enthusiastically





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